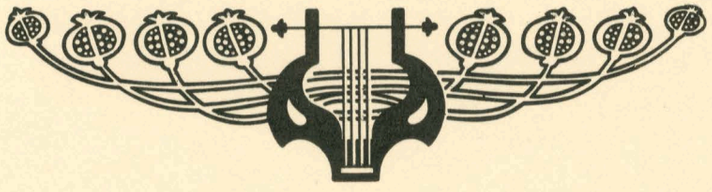
IMPROMPTU IN C-SHARP MINOR

Op. 28, No. 3

By

HUGO REINHOLD



BIOGRAPHICAL SKETCH AND GLOSSARY

FINGERING, PHRASING, PEDALING, GENERAL INFORMATION, AND INSTRUCTIVE ANNOTATIONS ON FORM AND STRUCTURE AND INTERPRETATION

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IMPROMPTU IN C-SHARP MINOR

Biographical Sketch—Hugo Reinhold

Born in Vienna, Austria, March 3, 1854

HUGO REINHOLD began his musical career as a choir-boy in the Imperial Chapel at Vienna. At fourteen he entered the Vienna Conservatory of Music, graduating, a silver medalist, six years later. Among his teachers was the celebrated composer, Anton Bruckner. In his forty-third year he became Professor of Piano at the Conservatory, teaching there until his seventy-first year.

As a composer Reinhold is noted for the clarity of his writing and for his genuine melodic gift. For orchestra, he wrote a symphony, a concert overture, an "Intermezzo Scherzoso," a "Prelude, Minuet and Fugue," and a suite for piano and string-orchestra. He also composed a string-quartet, a sonata for violin and piano, several choruses, and many songs. Among his numerous piano pieces, this "Impromptu" is easily the most successful. Typical of his style are the "miniatures," "At the Fountain," "At the Wedding," "Brownies," "Valse Pittoresque," and the "Concert Waltz in A." "Brilliant Camp" and "Gnomes" have been published for toy symphony orchestra.

General Information: In French and German literature of the 18th Century, the French word *impromptu* was used as a title to denote a short poem of an epigrammatic nature. As a musical title, it was first used in this sense, indicating a short lyrical piano piece in which the thought or mood was expressed very concisely. Johann Hugo Worzischek, a Bohemian contemporary of Schubert's, was the first musician to use this title, his "Six Impromptus" coming out in 1822. Later composers used Impromptu in its usual French sense as designating something done on the spur of the moment, so that their compositions were written to resemble improvisations.

Reinhold wrote three "Impromptus" and published them as his Opus 28. The whole first part of the present composition strongly suggests an extemporization and truly justifies the title. The first phrase of the slow theme (meas. 54) resembles the beginning of the slow theme in Chopin's A-flat Impromptu. It bears more than a family resemblance to the last theme of the Andante of Brahms' F-minor Piano Sonata (42 measures before the Scherzo).

Form and Structure: This composition is in Composite Song-Form. A series of trills (meas. 1-2) introduces Part One. The first period of Part One is composed of four two-measure phrases (3-4, 5-6, 7-8, 9-10), the last section (meas. 7-10) being extended four measures (meas. 11-14) ending in C-sharp minor. The final chord of this period is also the first chord of the second period which in turn consists of four two-measure phrases (meas. 15-22) ending in G-sharp major. The first section of the third period is four measures long (meas. 23-26), the second section is six measures long (27-32), the whole period being extended four measures more (meas. 33-36) and terminating in the trill series (meas. 37-38) which again introduces the first period. In the repetition of the first period we have three measures of the original first section (meas. 39-41), one measure of the second section (meas. 42) and a slightly different extension running to ten measures (meas. 43-52) the final chord

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of which, enharmonically written in D-flat major, forms the introduction to Part Two (meas. 53). The first period of Part Two is sixteen measures long (meas. 54-69) in D-flat major. The second period is a rather episodic treatment of the first phrase of the first period, the whole taking up eight measures (meas. 70-77) ending on the dominant. The third period consists of the first five measures of the last section of the first period (meas. 62-66 now 78-82) extended sequentially six measures more (meas. 83-88) and ending in the trill (meas. 89-90) that introduces Part Three. Part Three (meas. 91-140) is an exact repetition of Part One. A brilliant Coda (meas. 141-151) brings the composition to a fitting conclusion.

Interpretation: Strong, flexible fingers and plenty of speed are the outstanding requirements of this composition. Play the initial trills as rapidly as possible, accenting the first note very strongly. Practice the right hand passage (meas. 2-14) very slowly, with a firm but active finger stroke. By the time the notes are mastered, the tempo will take care of itself. Take care to play the staccato accompaniment very lightly. The chords at meas. 15-22 are to be played very vigorously, the intervening descending runs very clearly. Play the left hand melody at meas. 23-36 with a big tone, the right hand accompaniment more lightly. The melody of the slow movement (meas. 54-69) must be played with great fervor. The upper tone in each sixth must sound more strongly than the lower tone. The episodical passage (meas. 71-78) should be played more lightly so as to form the necessary contrast to the intensity of the preceding melody. The Coda (meas. 141-151) should go very swiftly. The ascending passage at meas. 146-147 is very tricky and will require diligent practice.

Glossary

Allegro	pronounced	äl-lā′-grō	(quick)
accelerando (accel.)	"	ät-tshĕl-ĕr-rän′-dō	(gradually faster)
a tempo	"	ä tĕm′-pō	(in time)
crescendo (cresc.)	"	krê-shĕn′-dō	(gradually louder)
diminuendo (dim.)	"	dē-mē-nōō-ĕn′-dō	(gradually softer)
espressivo (espress.)	"	ĕs-prĕs-sē′-vō	(expressively)
meno	"	mā′-nō	(less)
molto	"	mōl′-tō	(very much)
morendo	"	mō-rĕn′-dō	(gradually softer and slower)
mosso	"	môs′-sō	(movement)
piu	"	pyōō	(more)
poco	"	pō′-kō	(little)
possibile	"	pŏs-sĭ′-bē-lĕ	(possible)
rallentando (rall.)	"	räl-lĕn-tän′-dō	(gradually slower)
ritardando (rit.)	"	rē-tär-dän′-dō	(gradually slower)
Tempo I	"	Tĕm′-pō Prē′-mō	(original time)

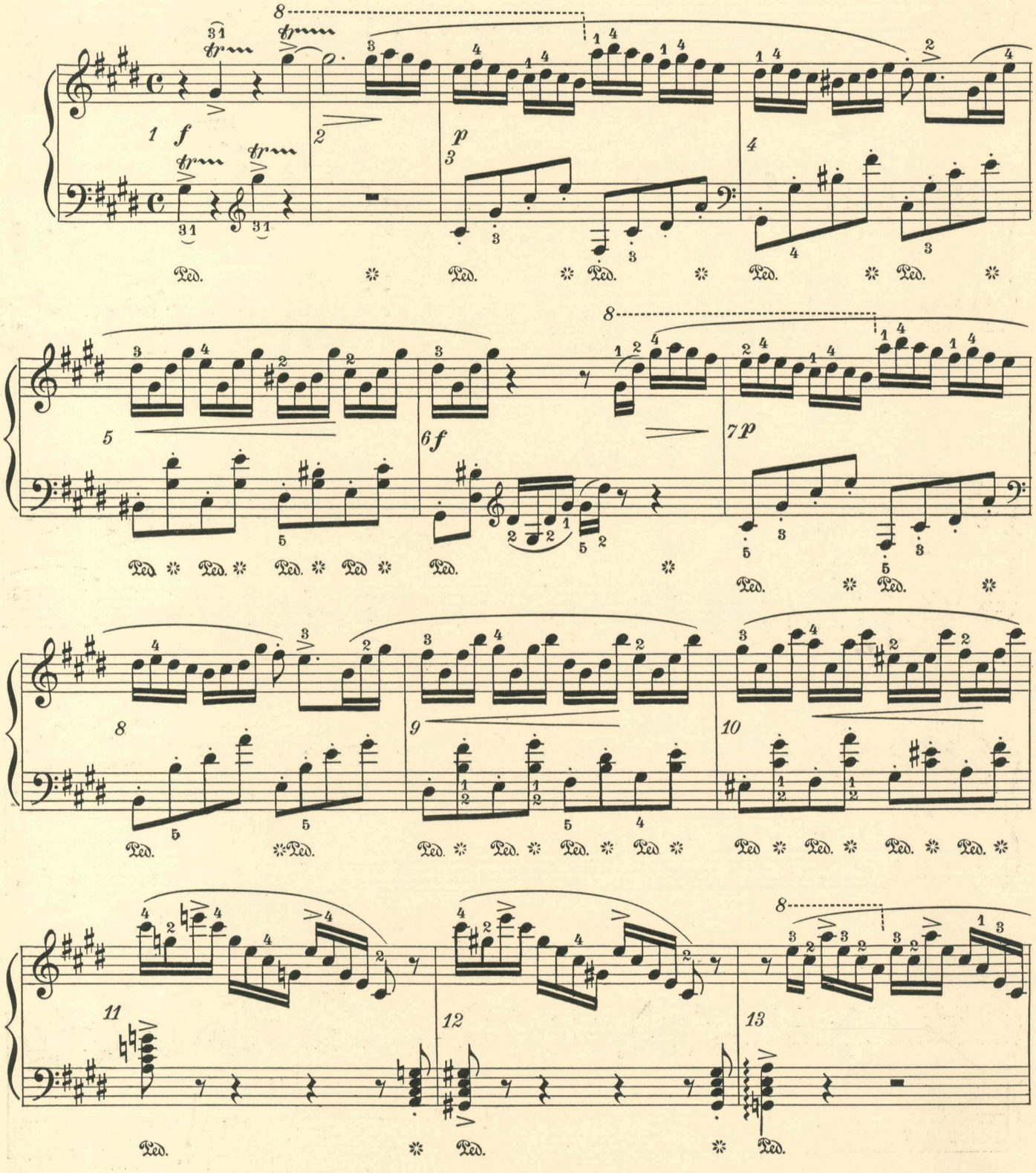
Impromptu

in C-sharp minor

Edited by Ernst C. Krohn

HUGO REINHOLD. Op. 28, No. 3

Allegro molto possibile



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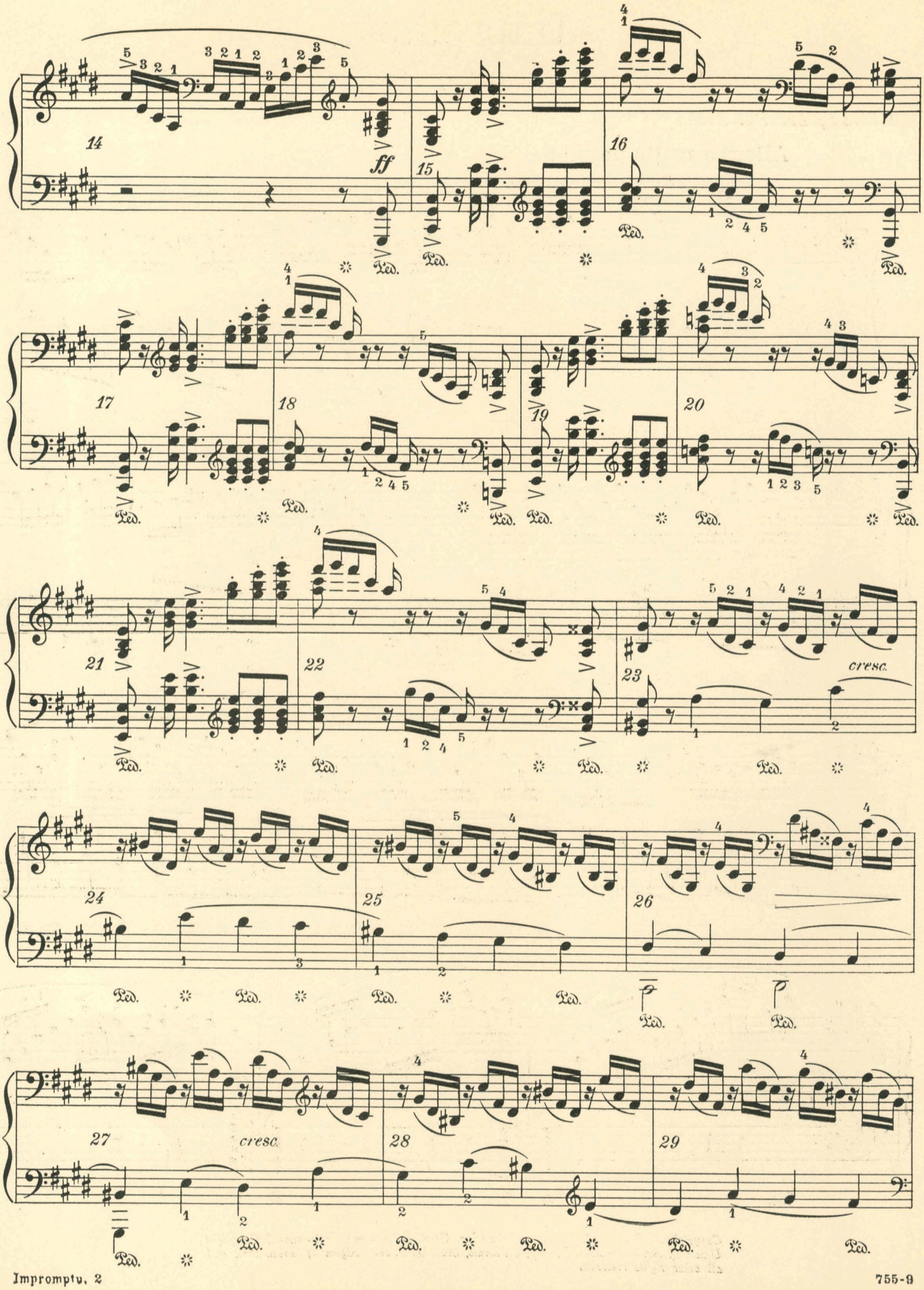
14
ff
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16
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cresc.
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25
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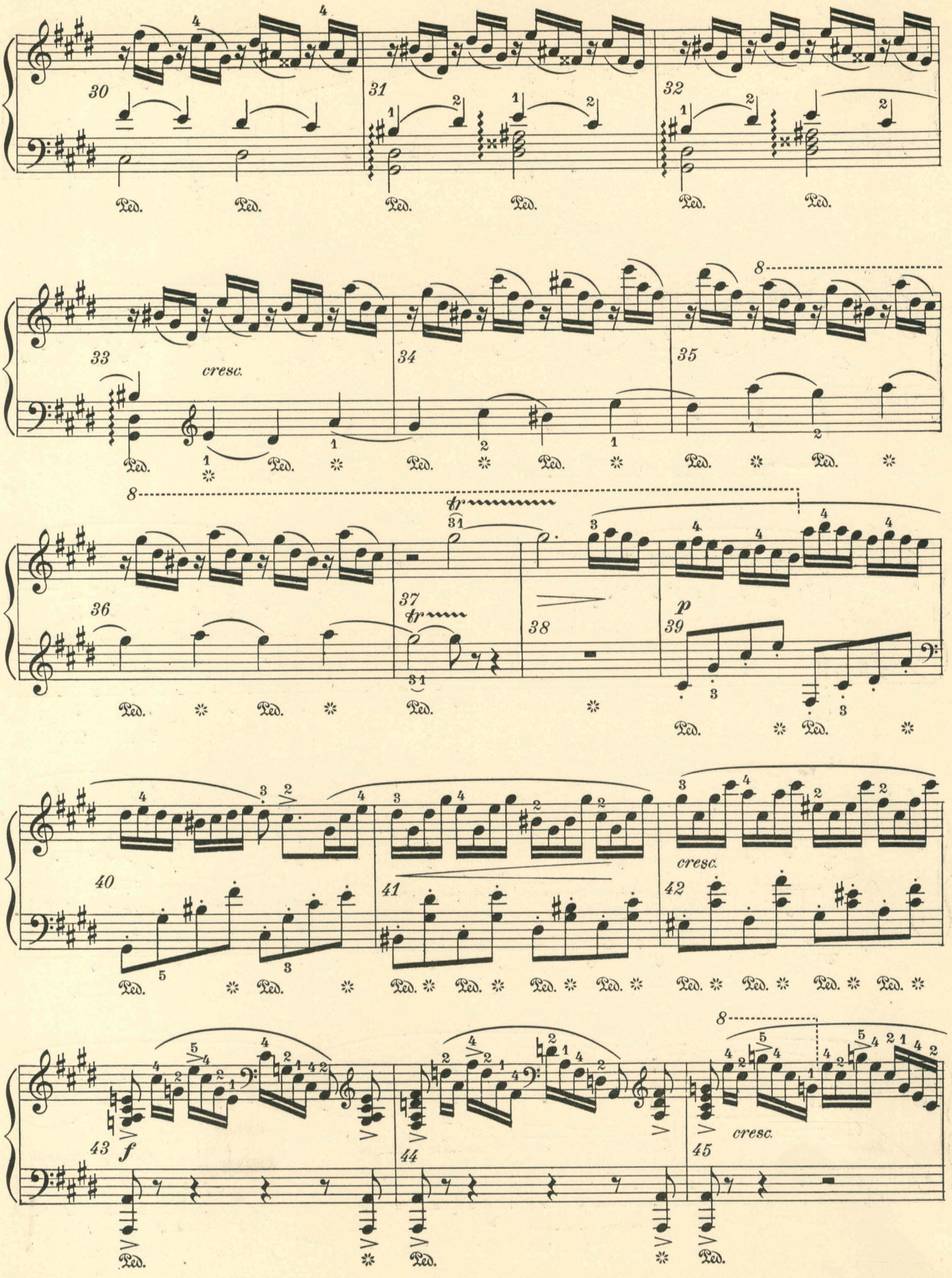
cresc.
28
29
Ped.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43
f
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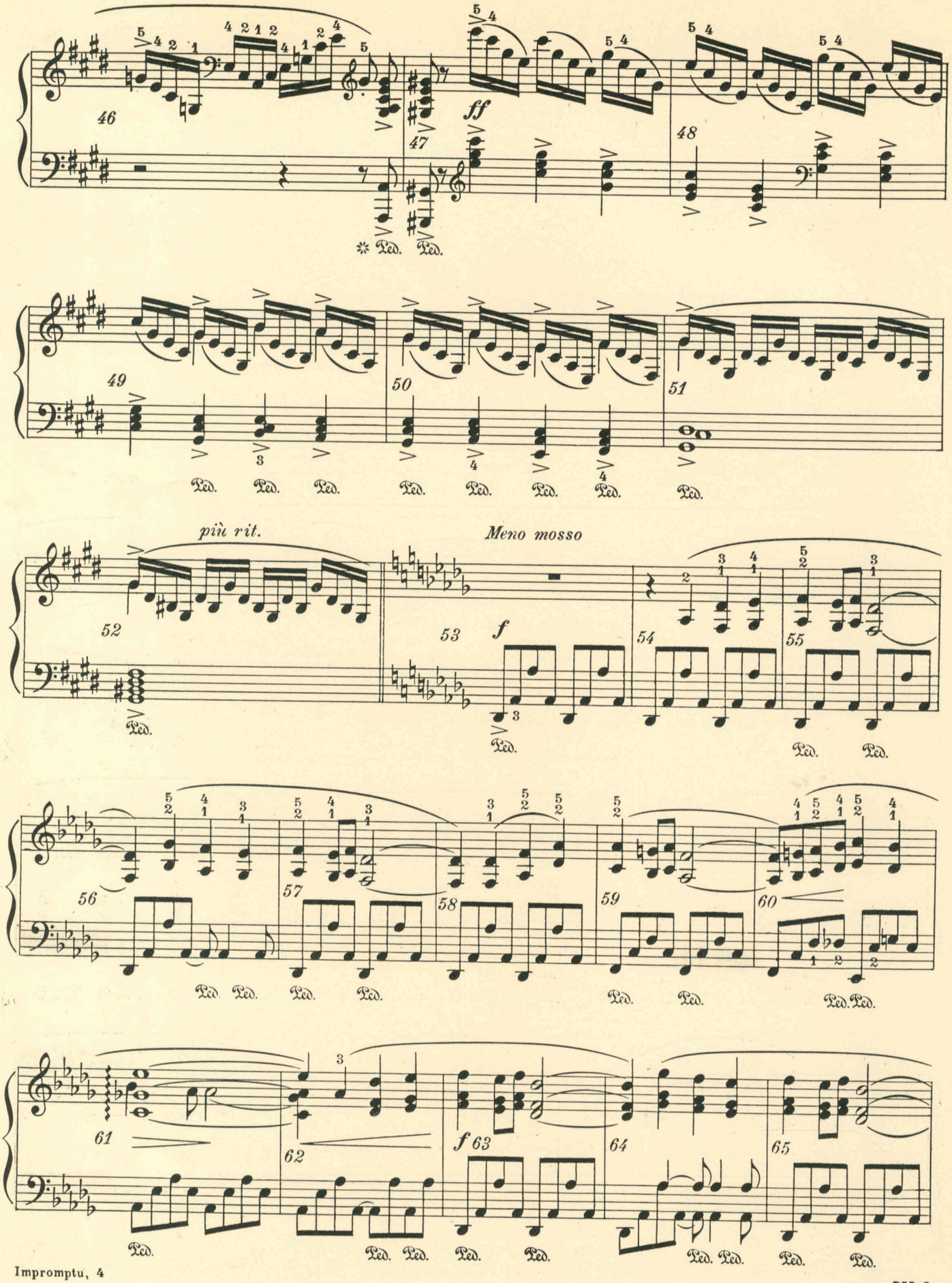
cresc.
Ped.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ff
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Ped.
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più rit.
Meno mosso
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f 63
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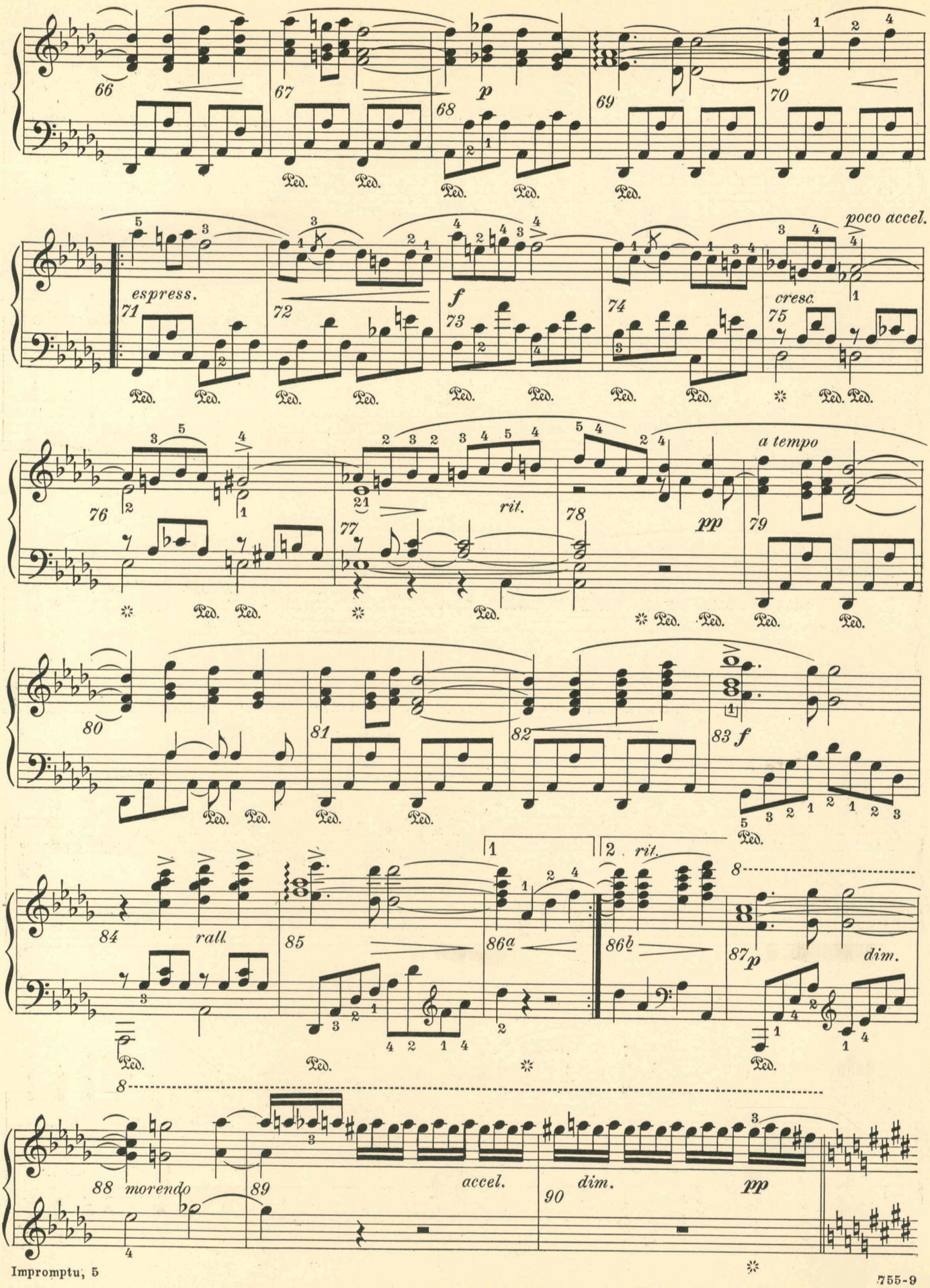
65


66
67
68
p
69
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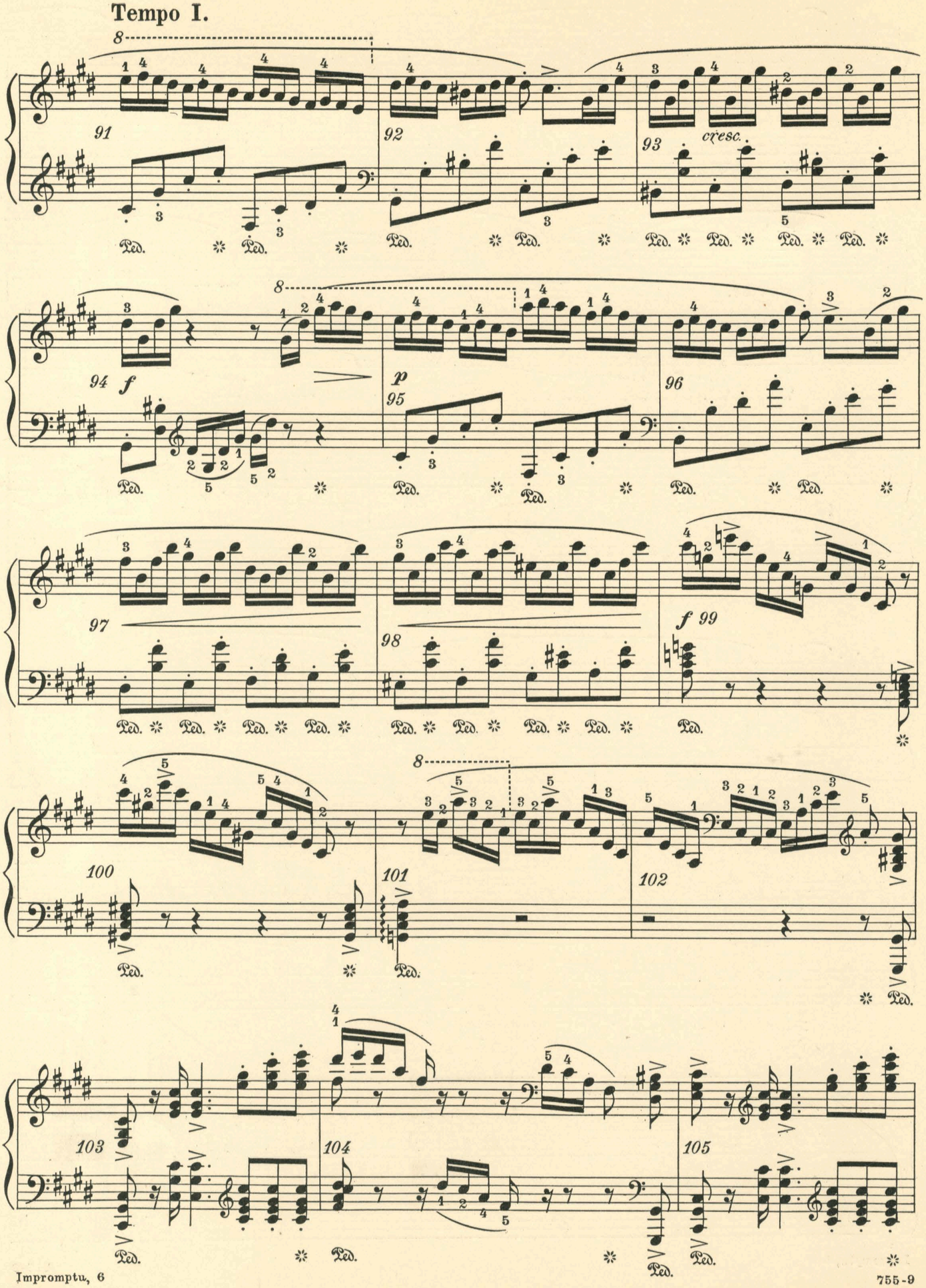
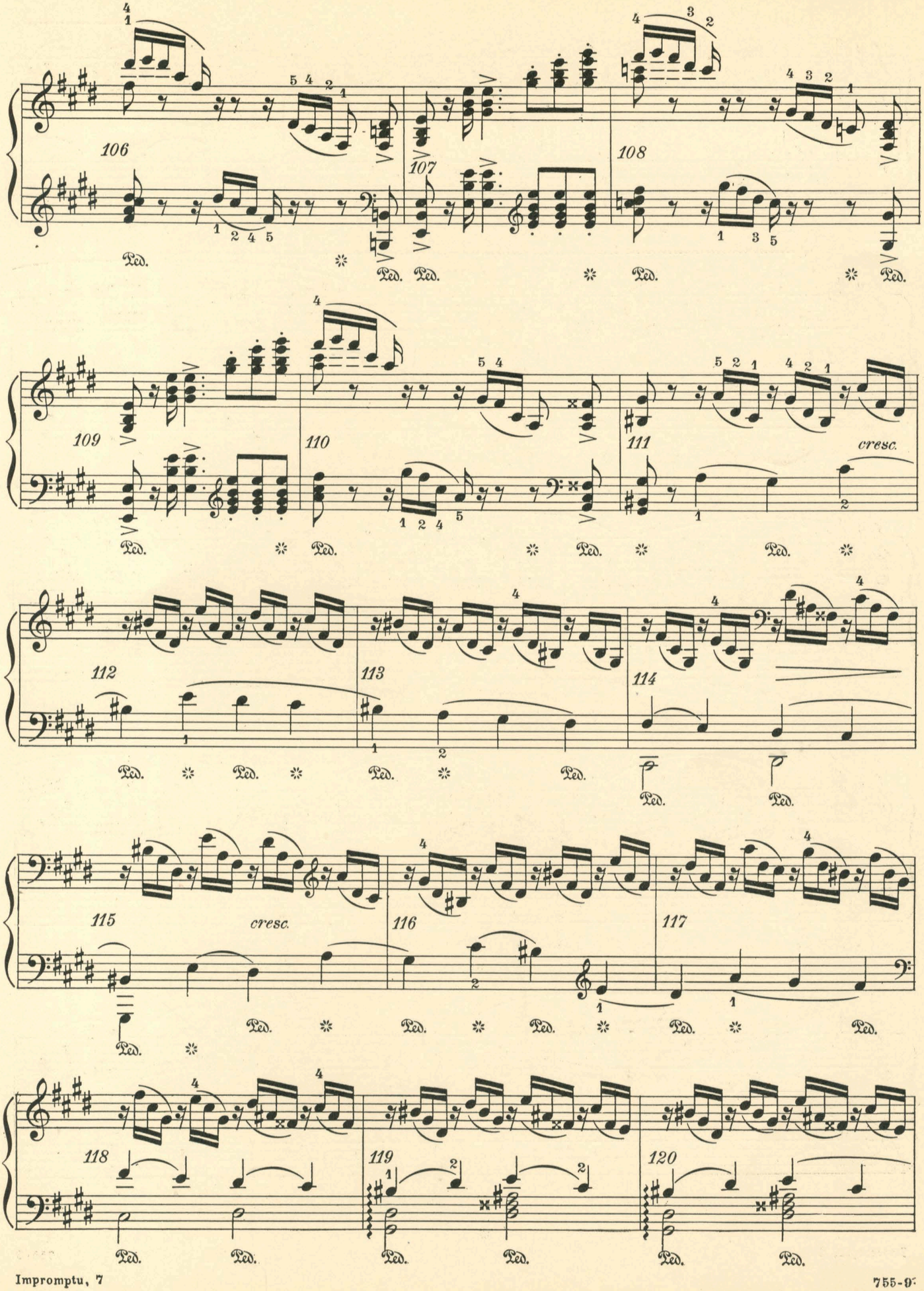
poco accel.
espress.
71
72
f
73
74
cresc.
75
76
rit.
77
78
pp
79
a tempo
80
81
82
83 f
84
rall.
85
86a
86b
1
2 rit.
87 p
dim.
88 morendo
89
accel.
90
dim.
pp
Ped.

Tempo I.




106
107
108
109
110
111
cresc.
112
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114
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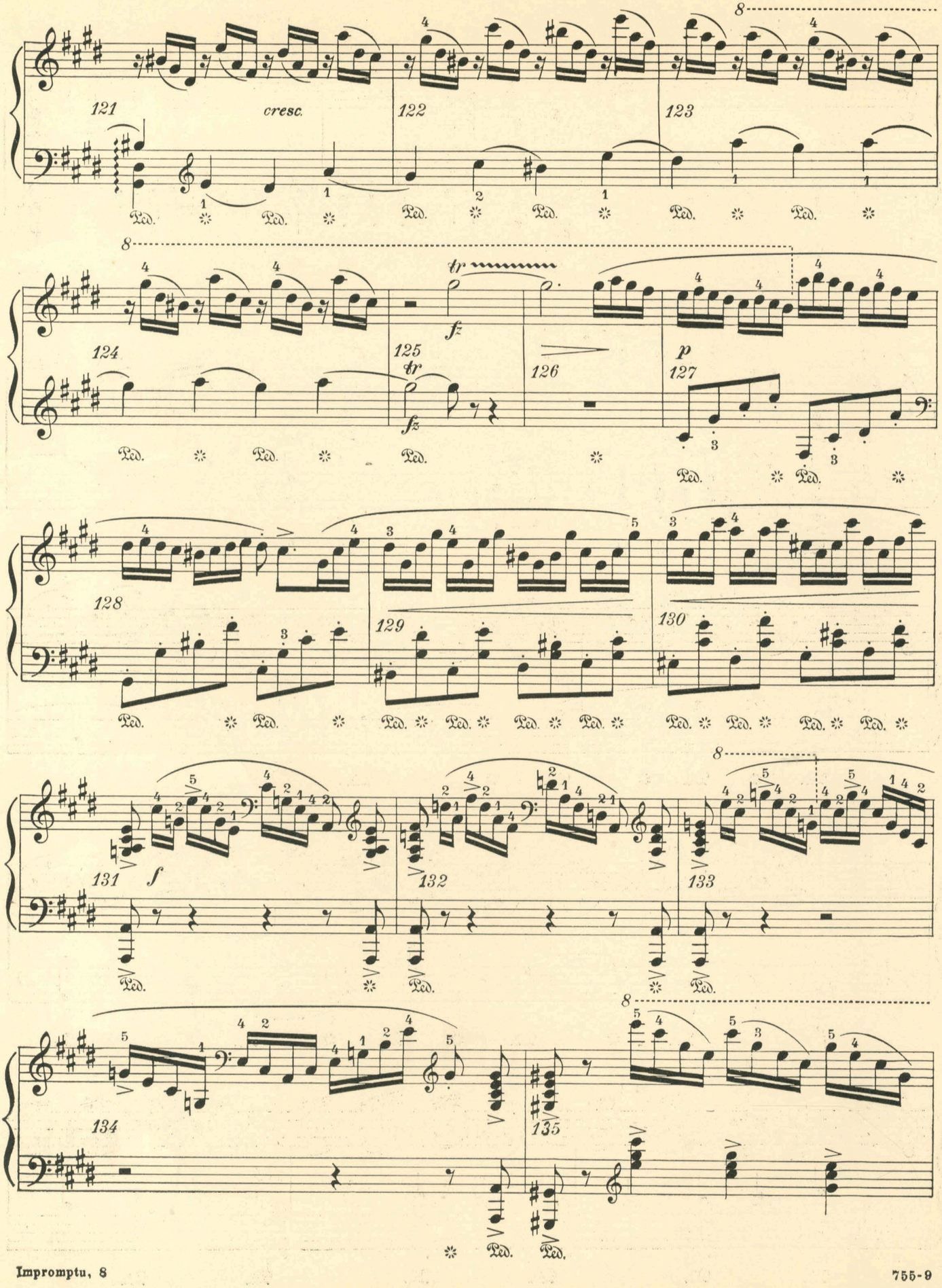
cresc.
116
117
118
119
120
Ped.


121
cresc.
122
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130
131
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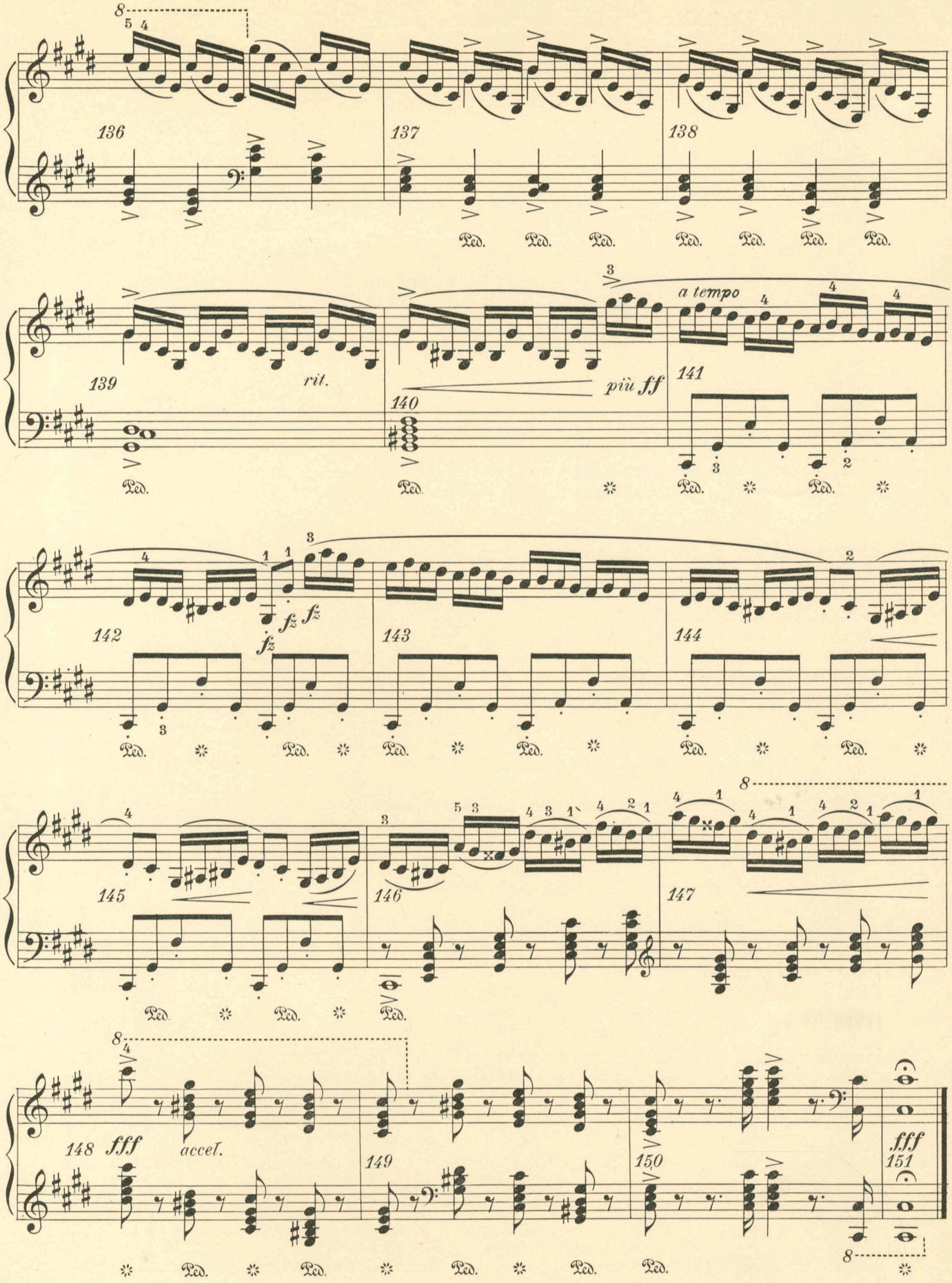
134
135
Ped.


136
137
138
139
rit.
140
più ff
a tempo
141
142
fz fz fz
143
144
145
146
147
148 fff accel.
149
150
fff
151
Ped.

Recitation Questions on "Impromptu In C-Sharp Minor"

1. Give a brief sketch of the life and works of the composer.
   Ans.

2. What composer first used the title "Impromptu"?
   Ans.

3. What is the usual French meaning of *impromptu*?
   Ans.

4. How would you classify the form of this piece?
   Ans.

5. In what key is Part Two?
   Ans.

6. Describe the construction of the first period in Part One?
   Ans.

7. What are the outstanding requirements of this composition?
   Ans.

8. How are the introductory trills to be played?
   Ans.

9. How would you interpret meas. 23-36?
   Ans.

10. How should the episodical passage at meas. 71-78 be played?
    Ans.

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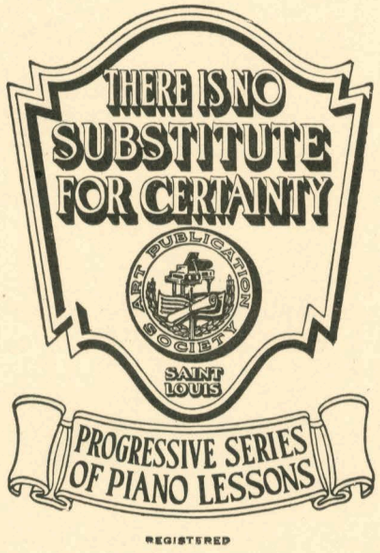
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